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Sully, of course, was born in England. Such institutions as the Pennsylvania Academy of Fine Arts, the Lenox Library, and the Historical Society in New York, and the Boston Athenæum fortunately contain some works by which our earliest painters would have wished to be remembered. In the Memorial Hall of Harvard College hang fourteen examples of Copley, with others by Stuart and Trumbull; and Harvard is by no means the only college owning representative pictures by American artists of the last century. Many such works are cherished by private owners in Boston, Cambridge, Newport and New York. Others are in the possession of public or private institutions, where the opportunities for inspection are limited. In every case, year after year passes by, and these pictures are seen by only a comparatively small portion of that public which is interested in art. Out of all this abundance, now accessible only in part, is it not possible to gather a representative historical collection for exhibition here in New York, the conceded art centre of the country?

As to the illustrations of American art in the present century, there would obviously be room for much difference of opinions and for much judicious sifting. But I think no one would deny a representation to the three forerunners of our landscape art—Cole, Doughty and Durand—or to examples of Inman, Elliott, Baker, Ingham, Harding, Mount, Healy, Staigg and William Page, although I have not intended to mention living artists. Yet a collection of this nature, to be complete, must include some works by living painters, and must recognize emphatically the new influences in our art which began to be felt in the early seventies.

If only the works of dead artists were admitted, we should have a temporary American Louvre for the first time, and by the admission of paintings by living men we might consider the exhibition as representing for a season an American Luxembourg and Louvre in one. Considerations of space would require close limitations—probably a division into two collections. Better this than nothing. It is not flattering to hear foreign visitors vainly asking for a gallery where they may find a representation of American achievements in art. There is no reason to expect Government appropriations for an American Louvre in New York, and it remains for individuals to consider whether it would not be worth while to bring together for a little time one representative historical collection.

J. R. W. HITCHCOCK.

Art Hints and Notes.

A SCREEN for a studio window, which will be at once handsome and effective, can be made by stretching an Oriental rug across the lower portion. This concentrates the light in the upper part, where it belongs, and gives a rich setting to the otherwise blank window space. In rooms where you need all the light you can get, white curtains are very useful; but for a studio a rug screen is the best device yet contrived. A couple of screw eyes in the window frames, a stout copper wire and a few rings pinned to your rug with safety pins are needed.

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FOR suggestions in ornament and decoration there is nothing better than nature. There is more true decorative suggestion in a thicket of wayside weeds than in a shelf of text books. The strength of the Japanese—who are, by all odds, for pure feeling, the greatest decorative designers in the world—is in their constant reference to nature. They find her a never-failing well-spring of inspiration, and so will any one who goes to her with his eyes open.

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THE study of drapery is so useful and so easily prosecuted, that no one is to be excused for neglecting it. Your curtains and portières, a dress thrown over a chair, the cover dragging from your table, afford excellent opportunities. Drapery, like still life, is always before you; and while the latter is specially useful in promoting proficiency in arrangement, the former affords precious lessons in line and light and shade. For the study of textures and color there are few better exercises than painting drapery.

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THE lightest spot in the heavens, in nature, is always lighter than any objects in the world beneath. No white in nature is ever as luminous as the light in the sky. Effects may be forced by ignoring this fact, but they will

always be at the expense of the picture; for the moment you create a light more brilliant than that of the sky, you deaden it and rob it of air. Objects in the foreground of a picture appear lighter than the sky sometimes, but that is because they are contrasted with darker planes or masses, which heighten their relief without increasing their intrinsic brightness. In painting from nature, remember that the sky is a luminous space, with light within it, while all mundane substances are more or less substantial, and receive light only on their surfaces, and consequently cannot be more brilliant than that which gives the light to them.

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COMMON writing ink can be transformed into rich, black drawing ink by dissolving sugar in it. But the line made with this compound is sticky as well as brilliant, and rubs so easily that no drawing made with it should remain unframed if worth keeping at all.

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THE best cleansing preparation for oil pictures is soft-soap and warm water. But no picture should be washed until it is at least two years old.

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THE best way to preserve water-colors you do not care to frame is to mount them on boards of uniform size and keep them in a special portfolio. Such a portfolio will interest your friends, if not you.

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NEVER give away a sketch because you do not consider it worth keeping. If it is not worth keeping you should destroy it, for it will bring you only discredit. There is a famous painter in this city who has spent hundreds of dollars buying up a lot of his early drawings, sold at an auction by accident, and of which he is now ashamed. They were the best he could do once, but their existence annoys him now to a degree any one but an artist might consider absurd.

* * *

FOR painting in black and white I find it most convenient to make my own colors. I grind up zinc white with a muller on a glass slab, mixing it with gum arabic and glycerine, the latter in just sufficient quantity to keep the color from cracking, as it would with gum alone. Very little glycerine is necessary. Too much prevents the color from drying. You can test it by drying a little on a bit of paper. For black I use bone black, warmed up with a little Vandyck brown, and mixed in the same way. With these colors it is possible to obtain a brilliancy and crispness of touch which is impossible in oil, while the objectionable greasy gleam which characterizes an oil black and white is avoided.

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IN drawing in transparent water-colors, make sure of your outline first of all. The beauty of a transparent water-color lies in the simplicity and certainty with which its results are produced. Do not use body color on a transparent drawing unless it is absolutely necessary. For whites and half lights scratch the paper with a sharp blade. In making body color drawings, do not permit your color to pile up too heavy, for it will eventually crack and scale off. When it becomes too thick, and you wish to paint over it, scrape it off.

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DIDEROT says: "Nature makes nothing incorrect. If an object is ugly, there is a reason for it." This is the best reason a student can have for copying nature faithfully. When you come to invent, you can make your pictures as beautiful and fanciful as you choose. As long as you are studying nature, study her closely, and do not try to improve on her. The better you can draw what you see, the better able you will be to invent things which have no existence, for you can apply to them the knowledge you have gained from actual facts.

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It is a great mistake to sacrifice one study for another, to devote yourself to drawing to the exclusion of color, or vice-versa. Drawing gives you the form of an object, color its life. As soon as you can draw it, then try to paint it. But do not begin to paint it before you can put its outline on paper, or rest satisfied when you know how to draw it, till you have learned to fix its color too.

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THE surer you are of what you want to do, the more masterly your work will be. Study your subject well before you begin to develop it. Learn how to draw be-

fore you try to paint. Learn how to mix your colors before you put them on the canvas. Not till you have done all this can you pretend to be an artist. For a preliminary study in mixing colors, cover a cardboard with squares of different colored and shaded silks, satins, calicos, papers and the like—the greater the variety the better. Then try to reproduce on canvas the whole board, in all its variations of shade and color. The experiment will teach you a valuable lesson in harmonies, as well as one in the combination of the contents of your color tubes.

* * *

IN drawing flowers, strive to get every variation of form accurate. In painting them, try to obtain their general effect, and the form will suggest itself. The reason for this is, that a drawing of a flower can only give you a scientific reproduction of it, and the more correct and minute this is, the better. But in a painting you reproduce the living beauty of the flower, and the minuter you work the less life your picture will have; for the more labor you put on it the more its spirit will give place to your mechanical art. Remember that you can never reproduce nature line for line, for you have not the substances or pigments she produces her effects with. All you can do is to suggest her. If you endeavor to do more, your work ceases to be a picture, and becomes a mere diagram.

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DRAW the figure as much as possible the size of life. In the best foreign art schools the student is not permitted to draw or paint from the model on a small scale. The foremost painters of cabinet and miniature pictures are among the best draughtsmen on the scale of life. Meissonier is a magnificent cartoonist. The suggestion of breadth he conveys in his smallest pictures is due to his knowledge of what to leave out, gained from his large experimental and study work. If you learn to draw or paint a head, a hand and a foot the size of life, you will find yourself able to do the whole body on the same scale with little trouble.

* * *

NO line of art is unworthy of study. If you have the talent for historical painting, and have to paint fans, paint them. The time will come when you will be able to paint the pictures you wish, and meanwhile your fans will be better than those of the man who has no talent beyond the painting of fans.

ARTIST.

HOW TO MODEL IN CLAY AND WAX.

V. THE STUDY OF RELIEF.

ONE of the best methods I know for developing the faculty of drawing is the practice of modelling in bas-relief—that is, the reproduction on a flat, clay background, of a head or figure in relief, which shall have the same effect as the object copied. This is the simplest form of modelling, because, as in drawing, only one view of the subject is to be considered. But, like all simple practices in art, it has serious and important uses.

There are various kinds of relief, from low, flat to high relief, in which the work stands out from its background, like a figure on the round. This last is the best for study, either from head or figure, as the highest possible relief—the nearest approach to the round—is the most true and direct study. But in the practice of modelling the only effectual method of achieving a command of the art is to begin by working on the round, leaving the cultivation of relief to follow. Having had experience in working on the round, you will have no difficulty in becoming proficient at relief. But in beginning with relief you will still have the most serious work of the sculptor to conquer when you essay modelling on the round.

The best way to commence a relief is to draw in roughly on the clay background, with a modelling tool, the outline of a head, observing the size and proportions. Then fill in with clay. The outline establishes the size, and gives you the boundaries. It remains for you to fill the space it encloses with a plastic representation of your subject. Your modelling will be governed by the same rules as modelling in the round, and is operated in the same way. You are, in this case, simply representing half your subject instead of all of it.

This class of relief, as I have said, is a rudimentary practice in the sculptor's art. It has its uses, chiefly as affording a rapid method of working from nature. For the study of the figure it is the method in use in schools the world over. The same rules as govern the making of

a head in relief govern the making of a figure. Observe the proportions very closely; measuring by head-lengths is the best way of obtaining the correct proportions.

Low relief is an art apart. It requires special study, and, indeed, special feeling; for without the latter quality the modeller is destined to produce but poor and ineffective work. Low relief has been called drawing on clay, and, indeed, it is not much more. The problem the modeller has to solve is the production of a representation of his subject, with just as little relief as possible. To do this, he must so manipulate his clay as to have it produce a light and shade for him by the delicate gradation of its surface. There are no rules by which this operation can be taught. It must be studied out and learned for itself.

This much bear in mind, however: the more solidly you ground yourself in the direct practices of your art, the more easily will you perform its accessory practices. Learn to model soundly and honestly from the round; school your eye to an observation of the graces of form and outline, and learn the science of measurements and proportions. By the time you have done this you will be a modeller, and you can now, if you choose, experiment in relief, and you will do so with a good chance of success.

VI. MODELLING IN WAX.

From the remotest antiquity wax has been used by the sculptor to give his art a tangible existence. The Greeks seem to have been well aware of the facility with which this supple material acquired form under the touch, and the durability with which it preserved it. There were modellers in wax in Athens, just as there were sculptors in marble and metal. A frequent if not its chief use with them, was to model copies of the statues of the deities, which the faithful purchased as household gods. These little wax statues provided the poorer people with the "lares et penates" which the richer and more luxurious enjoyed in the precious metals, in ivory and stone. A supernatural power was attributed to them too, and they were associated with sorcery.

The old superstition is well known, that if you made a wax statue of your enemy and permitted it slowly to melt down before the fire, the original would also waste and die.

In the earliest times of metal casting the sculptor was accustomed to make his statue of wax, to make a mould around it, and then subject it to fire, when the wax would be melted out, leaving the mould complete and ready for casting. In the autobiography of Benvenuto Cellini this process is described in detail, it being the one

he employed. Of course, by this means only one copy of a statue could be made, for the original was destroyed in making the mould, and the mould, being in one piece, had to be broken to release the casting.

During the Renaissance period portraits in wax were popular, and many examples are preserved in European museums. It is a property of wax properly prepared that no ordinary changes of temperature affect it, and if the object is not subjected to actual abuse it will last for an indefinite period. This permanency is secured by the

K. Brown combines 1 pound of yellow beeswax, 2 oz. Venetian turpentine, 2 oz. Burgundy pitch, 3 oz. corn-starch, $\frac{1}{2}$ oz. sweet oil, and $1\frac{1}{2}$ oz. Venetian red, dry. The wax, turpentine, and pitch are melted together, and the color, corn-starch, and oil well stirred in, part of the oil being used to smear some platters in which to run the cakes and prevent the wax from adhering. Stir the mixture while pouring it into the plates, and allow it to become entirely cold before using. It should also be worked with the hands when required for use, to pre-

vent any of the oil remaining on the surface.

Mr. Louis St. Gaudens uses a wax made of 1 pound beeswax, 3 oz. Burgundy pitch, $\frac{1}{2}$ oz. lard, and potato flour enough to prevent stickiness. Miss Pell has an excellent recipe for fine modelling wax in the proportion of 5 oz. yellow wax, $\frac{1}{2}$ oz. alkanet root, 10 oz. spirits of turpentine, the alkanet being steeped in the turpentine for 10 minutes in an earthenware dish, the turpentine then squeezed through a cloth, and the wax left in it for 24 hours to dissolve, being occasionally stirred with a spatula. The best wax that I have used is prepared after the recipe of Mr. Charles Osborne, as follows: 1 pound yellow beeswax, 1 oz. Venice turpentine, 1 oz. Burgundy pitch, 1 oz. white lead, 1 oz. yellow ochre, dry powder, 1 oz. powdered corn-starch, $\frac{1}{2}$ oz. tallow. A small quantity of lamp-black or vermilion may be used, or such colors as are desired. A perfect mixture, with heat as described in the previous recipes, is necessary, and if the compound comes out too hard a little more Burgundy pitch and tallow may be used to soften it.

The methods of modelling in wax are identical with those of any kind of modelling. Special tools are made for use in this branch of plastic work, which tools may be obtained of any dealer in art materials. Wax for minute work, both in relief and round, is an extremely useful material, and when well prepared and colored works easily, and produces pleasing effects. In no sense can it, however, be made to supersede clay for more vigorous and large work, and its use must be

viewed chiefly as giving a variation to the practice of the art. It has the advantage over clay, however, of being clean to handle, and the work may be put down and taken up again at any time without injury to the material—which does not require frequent wetting, like clay. A medallion, for instance, may be carried about in a box in the pocket, and taken up for working on at odd moments. Good models for this are the four decorative heads on the opposite page.

J. S. HARTLEY.

(To be concluded.)



"MINERVA." BAS-RELIEF IN WHITE MARBLE OF THE ITALIAN SCHOOL.

(SEE "HOW TO MODEL IN CLAY AND WAX.")

admixture of other substances with the wax. There are a number of formulæ for this. Ordinary modelling wax, which may be purchased at any artists' materials store, is made in the proportion of 8 oz. yellow wax, 1 oz. Burgundy pitch or white (not spirits of) turpentine, and $\frac{1}{2}$ oz. hogs' lard, melted with a low heat, so as not to bubble, the ingredients being well stirred in, and red lead, in powder, used to color it. When perfectly mixed the wax is turned out on a slab to cool. There are many other methods for its preparation, however. H.